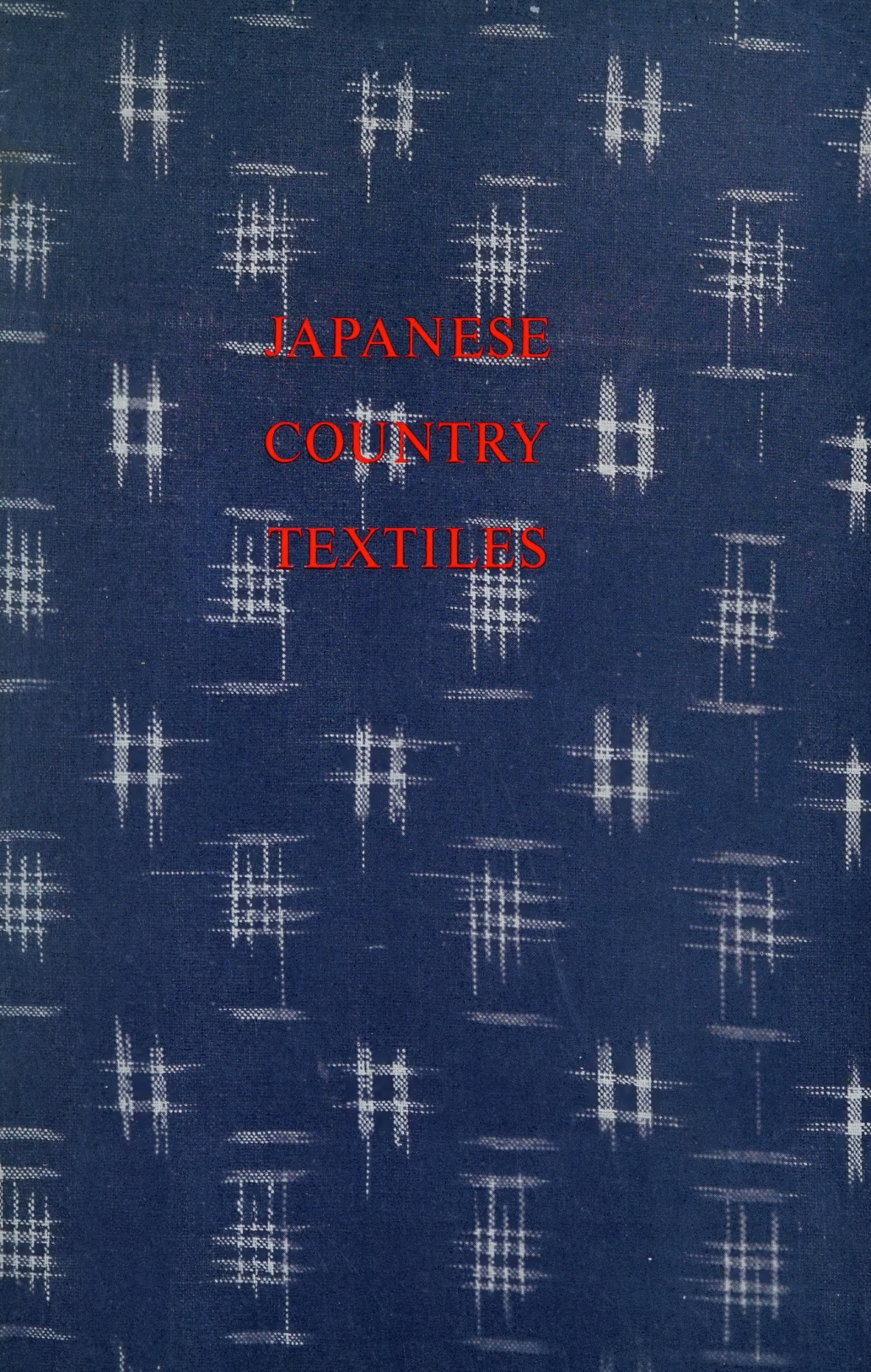
JAPANESE
COUNTRY
TEXTILES

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from H. Burnham
Sept. 68

Catalogue of the Exhibition of

JAPANESE COUNTRY TEXTILES

ROYAL ONTARIO MUSEUM
UNIVERSITY OF TORONTO
1965

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PREFACE

The success of any exhibition depends upon a number of factors: the breadth of the collection available; the skill of the staff in selection, interpretation and display; the generosity of benefactors whose private collections may enhance the museum's. To bring these factors together happily is an achievement which gives knowledge and pleasure to the observer and must, in many instances, provoke new interests and create new collectors. Here the Royal Ontario Museum is trebly fortunate. It has a distinguished Textile Department, ably staffed and with an excellent permanent collection; it has a world-famous collection of oriental *objets d'art*; and it numbers among its friends some of considerable generosity and taste.

If the assembling of materials for a temporary exhibition seems an uneconomic enterprise we must remember the assets that may accrue from it. A resurvey of the collection is essential; conservation measures can conveniently be taken; by drawing special attention to a part, it is found in practice that interest in the whole is increased; the rotation of subjects in museum special exhibitions is good for the public interest. Lastly, and certainly not least in beneficial results, is the catalogue of the exhibition which remains a testimonial to the generosity of donors and the scholarship of the staff.

All these aspects of special exhibitions are amply demonstrated in the Exhibition of Japanese Country Textiles.

The great majority of the pieces shown in the exhibition are but part of the generous gifts of Mrs. Edgar J. Stone and in this catalogue, where no other origin is indicated, the items form part of her collection. Several of these pieces were collected in Japan by Mrs. Stone but most have been gathered together for her by Mr. C. Yamanouchi of Tokyo.

The scope of the exhibition has been widened by the addition of the few pieces the Museum has been able to purchase and by several items from other donors.

In addition to the material listed in the catalogue, other aspects of the Museum's collection have been drawn upon for display. These include some Japanese coloured prints, the gift of the late Sir Edmund Walker, stencils given by the Members of the Museum, and dolls and various kinds of footwear from various sources. Many of the last were collected by E. Odlum in 1888 and are from the Victoria College Collection, given by Senator Sanford.

The Japanese doll's house, which has long been an especial favourite with children, was obtained for the Museum by Miss Anne E. Allen in 1934.

The introduction to this catalogue has been written by Mrs. Barbara Stephen, Assistant Curator in the Far Eastern Department of the Museum. The catalogue itself is the work of Mrs. K. B. Brett, the Curator, and Mr. Harold B. Burnham, the Associate Curator, Department of Textiles.

W. E. SWINTON, Director

Folk arts have a special appeal for twentieth century man. Surrounded as he is by the standardized forms of mass production, he has come to appreciate the intimate character of simple hand-made objects. If his senses are dulled by working in offices of steel and marble, filled with artificial light, he can still find personal pleasure in relaxing at home in the presence of things individual people have fashioned with their hands. Folk arts, not so long ago produced by local craftsmen out of necessity, today offer a satisfying link between urban man and his otherwise remote natural environment.

The consciousness of folk art as a distinct form has come with industrialization, and the resulting gradual disappearance of traditional handicrafts. Today Japan stands as the industrial leader of Asia, and one of the great industrial nations of the world. Only a little more than a hundred years ago the country reposed in a centuries-old pattern of feudalism, based on an agricultural economy served by home and family industry. With the introduction during the second half of the nineteenth century of western culture and technology, the traditional way of life was severely disrupted. Intellectuals, awakening to a realization that their country lagged behind the West in many respects, turned away from their native traditions as backward, and took on progressive western ways. Early in the twentieth century a few people who regretted that so much was being lost in this transition to a modern world began to try to salvage the old country art forms and to encourage wider respect for them. The leader of this movement in Japan was Dr. Soetsu Yanagi, founder of the Folk Art Museum in Tokyo, and it is as a result of his hard work and eloquence and the support of people sympathetic to his cause that many of the folk and country arts of Japan are still alive and flourishing today.

Dr. Yanagi's promotion of the virtues of simplicity, strength, and honesty inherent in folk arts fell upon ears more sympathetic than they might have been in nations other than Japan. Long before modern times these very qualities had been widely appreciated by devotees of the tea ceremony. Conducted in a secluded and somewhat rustic room and using objects of natural materials such as unpainted or polished wood and rough iron, the tea ceremony taught its followers to enjoy objects for their intrinsic quality, and not because of elaborate execution or bright finish. A good teabowl had its own strong personal character, the craftsman having expertly guided the expression of that character without obscuring the nature of the material used. The artisan working for the tea ceremony, and bearing in mind the teaching of Zen Buddhism that the essential idea was the important thing, did deliberately what the folk artist achieved unconsciously. Centuries ago, restrained and intentionally imperfect tea ceremony objects, many of them very close to the folk art tradition, had already encouraged appreciation of the same basic values.

Behind the ideals of Zen Buddhism, and fortifying them in the realm of the arts, were the ancient craft traditions of the Japanese artisan, so warmly described by Langdon Warner in *The Enduring Art of Japan.* A ritualized respect for material, and a desire to release the material's own hidden form rather than shape it to a preconceived image, lay behind early Japanese arts, particularly sculpture. A fundamentally similar purpose, born of necessity as much as desire, has long motivated the country craftsman.

Though the modern folk art movement has encouraged the preservation of many rural arts, there are some that simply cannot endure in any real sense in a modern society. Many types of country textiles are in this category and are no longer being produced. Some of the less elaborate textile techniques have found a new twentieth-century purpose, for example as souvenirs of special regions or temples, but in an age when time is money many are simply no longer economical to produce and have been abandoned. It has now become important to preserve examples of such vanishing arts as a record of a receding past.

There is a special reason for preserving many of the folk arts of Japan, particularly the country textiles. Representing traditions older and deeper than those behind the fine arts created for the wealthy, such arts have often proven to be a more direct link with the past. Many of the textile techniques and designs seen in country fabrics were imported from China and Korea more than a millennium ago, and have long since become obsolete in their homelands. Occasionally a technique still preserved or remembered in some remote Japanese village, perhaps even in a single family, can provide an intriguing clue to an ancient process long since forgotten on the Asian mainland.

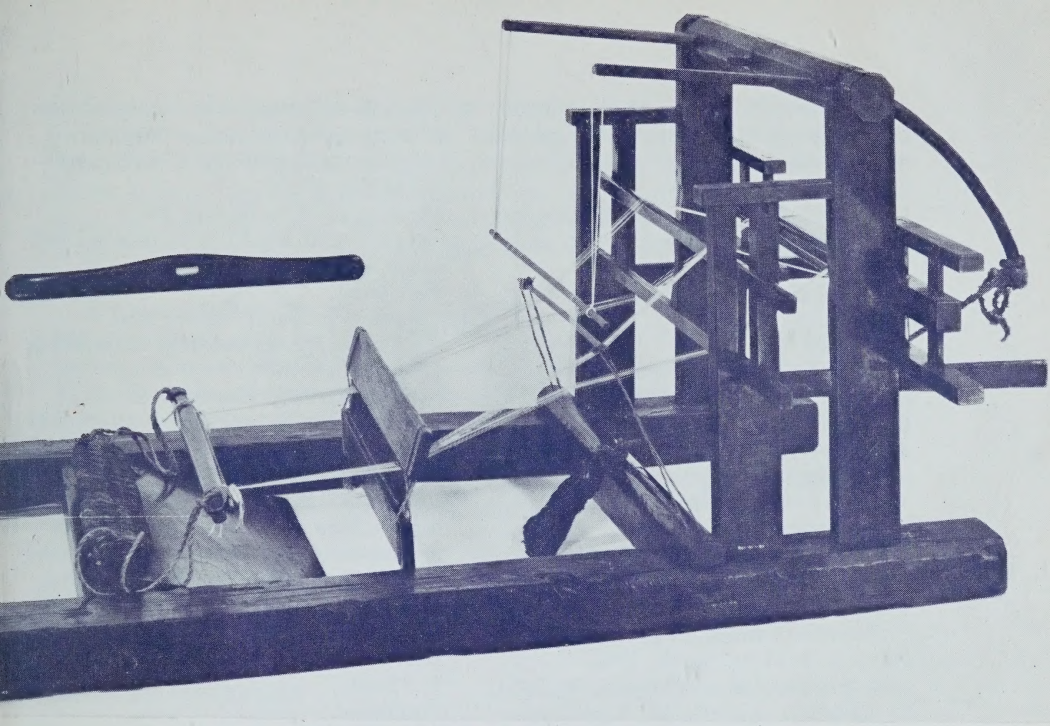
The Royal Ontario Museum is one of the museums in the western world that is engaged in the collecting and preservation of Japanese country textiles. Through the study of such collections both in the East and the West, it should one day be possible to write the history of textiles in Asia.

BARBARA STEPHEN

About the middle of the first century, and just after A.D. 100, two embassies from one of the Japanese Islands, probably Kyushu, reached the court of Han China in Changan. Mention of these expeditions is found in Hou Han Shu, the Annals of the Latter Han Dynasty, together with a short description of the country. This includes what is probably the earliest reference to weaving in Japan, and from it we learn that "The soil is good for grains, hemp and silk mulberry. The people know weaving and make rough cloth; produce white pearls and jade. . . . The men's clothing is fastened breadthwise and consists of one piece of cloth. The women tie their hair in bows, and the clothing, like our gown of one single piece of cloth, is put on by slipping it over the head."

The rough cloth to which reference is made, the ancestor of the Japanese country textiles of more modern times, would have been made from a native bast fibre, probably hemp, perhaps one obtained from some suitable bark. The equipment used for weaving can only be surmised. It is likely that it was some simple variety of body-tension loom, a basic type throughout Eastern Asia, as well as in Central and South America. With this loom, the warp threads are stretched between two parallel bars. One of these is made stationary. The other is attached to a belt that goes around the weaver's waist, and, by leaning back on the belt, it is possible to control the tension of the warp. An advanced and improved form of this type of loom, known as *izarabata*, was in use in Japan at a later date, and an example from the eighteenth century, found on a farm in Honshu, is shown in this exhibition, together with a warping frame for stretching the warp, and a hand reel for making skeins of yarn (E1–E3). All are beautifully and carefully made of a dark hardwood that has developed a lovely patina through time and use. It is on a loom of this type, with a weaving width of about 35 cm (14 inches), that most of the materials gathered here would have been woven.

Examples of some of the fibres found in the textiles are also shown, and these are in various stages of preparation (E4–E10). Most of them are indigenous to Japan and the Ryukyu Islands. Among the bast fibres are hemp and ramie, the latter better known as grass linen. It produces a light firm fabric, beautifully cool for use in summer clothing. From the warmer regions, there is banana leaf fibre, another bast, in its warm natural tone. Silk occurs more rarely, usually in the form of spun silk waste in natural ecru colour. This of course, was cultivated, the art of sericulture having been practiced for many centuries. The predominant fibre is cotton, and this is a plant that is native neither to Japan, nor to the Asian mainland. It apparently reached China from India during the T'ang dynasty in the eighth or ninth centuries following in the steps of Buddhist teachers. Once established in China, Buddhism spread to Japan where it was widely and enthusiastically adopted, and probably carried cotton cultivation in its wake.



E1

The construction of the textiles gathered here is known as tabby, the basic and most simple method of interlacing the warp and the weft threads to make a piece of cloth. Some were woven plain and later decorated, others are striped, banded, or checked, and still others have been woven with yarns carefully dyed before weaving so that a pattern results.

H.B.B.

E1. Body-tension loom (*izarabata*) with accessories. Made of dark hardwood. In addition to the frame, it has a warp beam, a cloth beam with belt, a reed, two temples, an ankle cord to control the heddle rod, and a shuttle with a long sharp edge that could be used as a sword beater. The heddle rod is a modern replacement. The maximum weaving width would be about 35 cm, but it would hold a warp of considerable length. This loom has been described in detail in the Museum's *Annual 1962*, pp. 77–84.
From a farm at Shirakawa village, near Hida Takayama, Gifu Prefecture, Honshu. Edo Period.
Acc. No. 961.191.1 (Neg.62.AA.253), L. side beams, 135 cm; L. cloth beam, 52.3 cm; H. uprights, 60 cm.
Purchased.

E2. Warping frame (*hedai*) of dark hardwood. It consists of two side bars, one with an angled lateral bar at one end, fitted with upright pegs on which a warp of considerable length could be stretched. Each bar has a mortice in the centre for the end of a transverse bar (now missing).
From a farm at Shirakawa village, near Hida Takayama, Gifu Prefecture, Honshu. Edo period.
Acc. No. 961.191.2 (Neg. 64. Tex.287), L. 98.5 cm.
Purchased.

E3. Hand-reel of dark hardwood for

skeining yarn. It consists of two parallel bars on which the yarn is held, separated by a central brace. At the ends of the bars are holes for cords.
From a farm at Shirakawa village, near Hida Takayama, Gifu Prefecture, Honshu. Edo period.
Acc. No. 961.191.3 (Neg.64.Tex.255), H. 55.5 cm, W. 38 cm.
Purchased.

E4. Bundle of partially prepared hemp from northern Japan.
Collected by E. Odlum in 1888.
Acc. No. 912.18.22 (Neg.65.Tex.61), L. *ca.* 20 cm.
Victoria College Collection. Gift of Senator Sanford.

E5. Bobbin of white ramie, ready for weaving. This has been spirally wound over a core that has been removed.
Collected in Ishikagi in 1963.
Ishikagi, Ryukyu Islands, 1963.
Acc. No. 963.162.13 (Neg.64.Tex.245), L. 7.5 cm.
Purchased.

E6. Bobbin of indigo-dyed ramie, ready for weaving. This has been spirally wound over a core that has been removed. Collected in Ishikagi in 1963.
Ishikagi, Ryukyu Islands, 1963.
Acc. No. 963.162.14 (Neg.64.Tex.245), L. 7.5 cm.
Purchased.

E7. Bundle of banana fibre (*basho*) ready to be pounded to separate the fibres preparatory to spinning. Collected in Ishikagi in 1963.
Ishikagi, Ryukyu Islands, 1963.
Acc. No. 963.162.15 (Neg.64.Tex.244), L. *ca.* 32 cm.
Purchased.

E8. Skein of prepared banana fibre (*basho*) ready for weaving. Collected in Ishikagi in 1963.
Ishikagi, Ryukyu Islands, 1963.
Acc. No. 963.162.16 (Neg.64.Tex.244), L. *ca.* 40 cm.
Purchased.

E9. Skein of ikat-dyed cotton. The ties of banana fibre which acted as a resist in the dye-bath have been removed showing the dyed and undyed parts of the skein.
Collected in Ishikagi in 1963.
Ishikagi, Ryukyu Islands, 1963.
Acc. No. 963.162.17 (Neg.64.Tex.245), L. 35 cm.
Purchased.

E10. Skein of ikat-dyed cotton. The ties of banana fibre which acted as a resist in the dye-bath are still in place. If removed, undyed sections of the skein would be revealed. Collected in Ishikagi in 1963.
Ishikagi, Ryukyu Islands, 1963.
Acc. No. 963.162.18 (Neg.64.Tex.245), L. 36.5 cm.
Purchased.

STRIPED AND BANDED MATERIALS

Patterns formed by the introduction of colour variations in the warp (stripes), or in the weft (bands), or in combination of both to form a lattice or check, are the most natural results of weaving techniques. Maintaining a balance of proportion, colour and texture is less easy than at first appears, and a study of the examples shows the mastery of the Japanese country weavers in achieving beauty by simple means. Being so basic, there seems little doubt that patterns of this type have a long tradition in Japan, and many of them would have grown slowly over the years until the most aesthetically satisfactory results developed.

Stripes of the types shown here were almost universally used by the less privileged mass of the population for every-day clothes and accessories (W1–W5, C5). Their use was so universal that among those who were not of the military class, and whose apparel was strictly controlled by sumptuary laws, the term "kimono" was almost synonymous with striped materials, and a garment made of plain unpatterned cloth was sometimes referred to as having blind stripes.

Even more than the stripes, the latticed and checked materials show the innate sense of quiet beauty that is inherent in many traditional hand crafts. In the examples W6–W22, the blending of muted tones displays a mastery of understatement that we regard as typical of much of Japanese art. These latticed materials, as well as the stripes, were widely popular for *futon* or bedclothes: the under *futon* or thick cotton-padded sleeping mat was often made of them, and both they and more elaborately patterned materials were used for the over *futon* needed as a cover.

H.B.B.

Unless otherwise stated, the pieces listed are the gift of Mrs. Edgar J. Stone.

STRIPED MATERIALS

W1. Length of striped cotton tabby. Indigo blue ground with two matching stripes in white, indigo, light blue and light brown. Weft indigo blue.
Early Meiji period.
Acc. No. 960.55.35 (Neg.61.AA.790), L. 189.8 cm, W. 33.2 cm.

W2. Panel of striped cotton tabby (three widths). The warp is striped in light and dark blue. In the centre of the lighter stripes is a light brown one between pale blue guards. In the centre of the darker ones is a narrow white stripe. The weft is indigo blue.
Early Meiji period.
Acc. No. 960.55.36 (Neg.61.AA.790), L. 168 cm, W. 95.7 cm.

W3. Length of striped cotton tabby. The warp is striped in white and light blue, with narrower indigo stripes. The white stripe is divided in the centre by a narrow light blue one, and the light blue stripe is similarly divided by a set of pin stripes in white, indigo and brown. The weft is indigo blue.
Early Meiji period.
Acc. No. 963.3.4 (Neg.64.Tex.198), L. 133.5 cm, W. 33.5 cm.

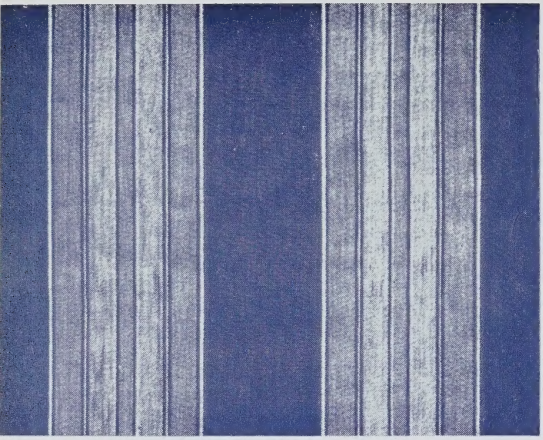
W4. Width of striped cotton and silk tabby. Pairs of natural stripes in the cotton warp are separated by a medium blue pin stripe, and alternate with pairs of medium blue stripes separated by a pale brown pin stripe. The weft is unevenly spun natural white silk.
Late Edo period.
Acc. No. 964.24.13 (Neg.64.Tex.201), L. 39.5 cm, W. 34.5 cm.

W5. Panel of striped cotton tabby (four widths) probably from an under *futon.* On an indigo blue ground, there are regularly arranged stripes in natural, blue-green and medium brown. The weft is indigo blue.
Early Meiji period.
Acc. No. 964.57.12 (Neg.64.Tex.198), L. 135 cm, W. 138 cm.

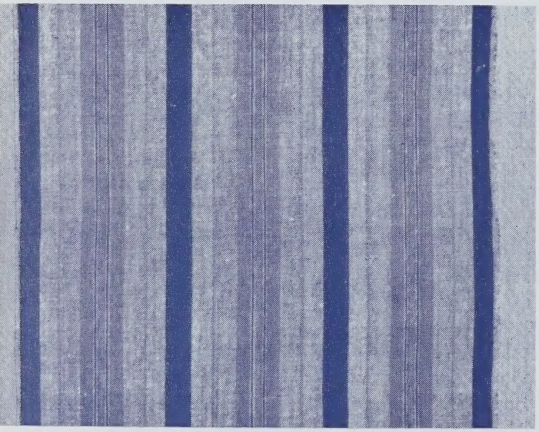
STRIPED AND BANDED MATERIALS

W6. Length of striped and banded cotton and silk tabby. The cotton warp shows alternating pale blue and natural stripes, the latter with three dark blue pin stripes. The weft is regularly banded in dark blue cotton and natural yellow spun silk.
Late Edo or early Meiji period.
Acc. No. 961.28.5 (Neg.61.AA.790), L. 150 cm, W. 32.2 cm.

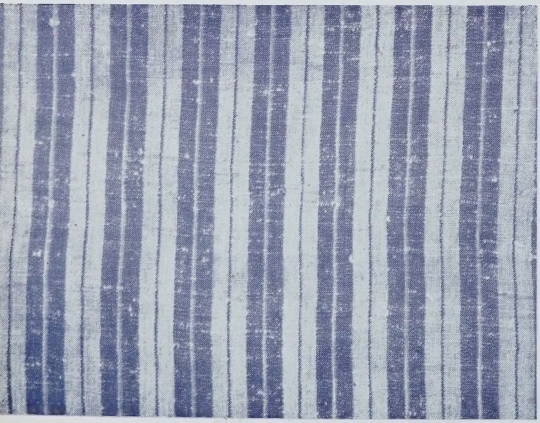
W7. Length of checked cotton tabby. On a brown ground, indigo blue stripes, one



W1



W3



W4

wide, one narrow, separated by a one-and-one stripe in indigo and brown. The weft is banded regularly in brown and indigo blue. White selvages.
Meiji period.
Acc. No. 961.28.6 (Neg.61.AA.790), L. 194.5 cm, W. 34.5 cm.

W8. Panel of striped and banded cotton tabby (four widths) probably from a *futon*. The warp is striped in medium and indigo blue, broken by pairs of white, and separated by narrow medium brown stripes. The weft is irregularly banded in indigo blue, white, medium brown, and occasionally other colours, with random bands of coarse, unevenly spun, white cotton. Fine threads of different colours are sometimes used together in the same shed producing a chiné effect.
Meiji period.
Acc. No. 963.3.2 (Neg.64.Tex.197), L. 153 cm, W. 119 cm.

W9. Length of striped and banded cotton tabby. On a light brown ground, the warp is striped in white, and in light blue and white. The basic weft is white, with pairs of bands in light brown, and in light blue.
Late Edo period.
Acc. No. 963.3.3 (Neg.64.Tex.203), L. 166.5 cm, W. 34 cm.

W10. Fragment of checked cotton and banana fibre (*basho*) tabby. The cotton warp has narrow even stripes in light brown and light blue. The weft has narrow bands in indigo blue cotton, and natural banana fibre.
Ryukyu Islands, possibly Okinawa.
Meiji period.
Acc. No. 964.24.3 (Neg.64.Tex.202), L. 62 cm, W. 18 cm.

W11. Fragment of striped and banded cotton and silk tabby. On a medium brown ground, the cotton warp is striped in light brown, dark brown, and medium blue. The weft is banded regularly in light blue and medium brown cotton, and natural yellow silk.
Late Edo period.
Acc. No. 964.24.4 (Neg.64.Tex.202), L. 91 cm, W. 24.5 cm.

W12. Width of striped and banded cotton and silk tabby. On a white ground, the

cotton warp is regularly striped in light blue, and in light and medium blue. The weft is regularly banded in white and medium blue cotton, and natural yellow silk.
Late Edo period.
Acc. No. 964.24.5 (Neg.64.Tex.201), L. 43 cm, W. 31.4 cm.

W13. Width of striped and banded cotton and silk tabby. On an indigo blue ground, the cotton warp has one wide natural stripe, and a narrow stripe in natural and light blue. The weft is mainly unevenly spun, indigo-dyed cotton with narrow irregular bands of natural cotton. There is also one band of natural white silk.
Late Edo period.
Acc. No. 964.24.6 (Neg.64.Tex.202), L. 38 cm, W. 31.5 cm.

W14. Length of striped and banded cotton and silk tabby. On a light brown ground, the cotton warp is striped with light blue and dark brown cotton, and banded with light blue and dark brown cotton, and natural yellow silk.
Late Edo period.
Acc. No. 964.24.7 (Neg.64.Tex.202), L. 90 cm, W. 31.5 cm.

W15. Length of striped and banded cotton and silk tabby. On a dark brown ground, the coton warp is regularly striped in medium blue with light blue pin stripes. The weft is regularly banded with dark brown cotton and natural yellow silk.
Late Edo period.
Acc. No. 964.24.8 (Neg.64.Tex.200), L. 69 cm, W. 34 cm.

W16. Length of striped and banded cotton tabby. On a light brown ground, the warp shows stripes in medium blue alternating with pairs of narrow stripes in indigo blue. The weft is banded regularly in indigo blue and natural cotton.
Late Edo or early Meiji period.
Acc. No. 964.24.9 (Neg.64.Tex.201), L. 85 cm, W. 33cm.

W17. Length of striped and banded cotton and silk tabby. On a light brown ground, the cotton warp is regularly striped in pale and medium blue. The weft is regularly banded in medium blue cotton, and natural silk.

W8

W12

W16

Late Edo period.
Acc. No. 964.24.10 (Neg.64.Tex.203), L. 68.5 cm, W. 32.5 cm.

W18. Length of striped and banded cotton tabby. On a light brown ground, narrow brown stripes alternating with similar stripes between medium blue guards. The weft is regularly banded in natural, medium blue and brown.
Late Edo period.
Acc. No. 964.24.11 (Neg.64.Tex.262), L. 44 cm, W. 33 cm.

W19. Width of striped and banded cotton and silk tabby. On a light brown ground, the cotton warp is regularly striped in light and medium blue. The weft is regularly banded in pale grey and medium blue cotton, and natural yellow silk.
Late Edo period.
Acc. No. 964.24.12 (Neg.64.Tex.201), L. 43 cm, W. 33.3 cm.

W20. Panel of striped and banded cotton tabby (six widths) probably from a *futon*. On an indigo ground, the warp has pairs of light tan stripes at regular intervals. The weft is regularly banded in dark slate, and a chiné yarn that is basically brown with splashes of natural and touches of purple.
Late Edo or early Meiji period.
Acc. No. 964.57.10 (Neg.64.Tex.199), L. 183 cm, W. 173 cm.

W21. Panel of checked duppioni silk tabby, possibly a wrapping cloth (*furoshiki*). Brown ground with pairs of natural yellow stripes and bands regularly arranged.
Late Edo or Meiji period.
Acc. No. 964.57.11 (Neg.64.Tex.200), L. 87.5 cm, W. 85 cm.

W22. Panel of checked cotton and banana fibre (*basho*) tabby (two widths). The warp has regular narrow stripes of deep indigo blue and natural cotton. The weft is evenly banded with deep indigo blue cotton and natural banana fibre.
Ryukyu Islands, possibly Okinawa.
Meiji period.
Acc. No. 964.57.13 (Neg.64.Tex.200), L. 92 cm, W. 68 cm.

W23. Collection of ten samples of cotton tabby used for clothing, and of the type known as "*yaetama jofu*". They were collected in Ishikagi City, Ishikagi in 1962. They include unpatterned materials, examples of simple stripes and checks, and splashed *kasuri* with small warp-ikat and weft-ikat motifs.
Ryukyu Islands, 1962.
Acc. No. 963.163.32–41 (Negs.64.Tex.246, 64.Tex.247).
Purchased.

KASURI and E-GASURI

The Japanese textiles known as "*kasuri*" are woven with yarns that are carefully dyed before weaving so that subtle but very distinctive patterns appear in the finished cloth. These are formed either of reserved areas on a coloured field, or of dyed motifs on a plain ground. *Kasuri* are usually divided into three groups depending on the style and scale of the patterns: splashed *kasuri* describing the appearance of small allover geometric motifs (K1–K7, and C16), small-patterned *kasuri* with delicate patterns, often floral, and sometimes with splashed motifs in the ground (K8–K21, and C7), and *e-gasuri*, literally picture *kasuri*, with bolder patterns always reserved in white on an indigo blue field (K22–K50). Both the splashed and small-patterned *kasuri* have long been very popular for clothing, the latter particu-

larly for light summer kimonos. *E-gasuri* have been mainly used for the over *futon*, or coverlet that is part of Japanese bedding, but are occasionally found as curtains (*noren*) for decorative purposes.

The technique used in preparing the yarns for these materials is generally known by the Indonesian word "ikat". The technique appears to have originated in Indonesia, and to have spread from there to other parts of the Asian world. It has long been known in Japan in a simple form, but, as a means of complex patterning does not appear to be older than the eighteenth century in the main islands, and the seventeenth century in the Ryukyus. In preparing the yarn, certain parts are protected by what are known as resists so that they cannot be affected by the dye. If these parts are carefully selected, they form a pattern when the cloth is woven. Either the warp (longitudinal) threads, or the weft (transverse) threads, or both may be prepared in this way, and the results are known, respectively, as warp ikat which has a wide distribution, weft ikat which is of rarer occurrence, or double ikat which is known only from Tenganaan in Bali, Gujarat in India, and Japan. All types occur in the last country, and it is only here that all three of them are sometimes found combined in the same piece of cloth.

It is a technique that requires simpler equipment than the beauty of the results would suggest, and various means of resist are used in preparing the yarns. Probably the origin of ikat lies in the accidental discovery that knots tied in skeins of yarn before dyeing prevented the dye from penetrating evenly. When woven, these produced scattered irregular areas contrasting with the coloured ground. For regular patterning, this method gives insufficient control, and it is necessary to employ some means that will produce reserved areas exactly where they are wanted. For this, the classic ikat technique, the yarns are carefully measured and stretched to the exact length required. Once this is done, the parts that are not to be dyed are covered by being tightly bound with some material that will prevent the dye from penetrating. In the Ryukyu Islands, strips of banana leaf are frequently used, while in Japan proper, the material most generally preferred is hemp. This fibre is ideal for the purpose as it has the property of shrinking when wet making the bindings tighter, and virtually impervious to the dye. Another method used in Japan is known as clamp-dyeing. Here wooden boards are carved in matching pairs according to the desired pattern. The raised surfaces protect the yarn pressed between them, while the dye can readily circulate through the cut channels. Of these two methods, the first is more suitable for materials with a reserved pattern on a coloured field, while the second is better for those with dyed motifs on a plain ground. Direct application of colour on the yarns has been used in Japan by stamping, painting or printing, but these appear to be more modern developments, adopted to lessen the time-consuming work involved in the traditional processes.

Before weaving, the warp threads which go on the loom must always be stretched and measured so that they are all of the same length, and all must be arranged in proper order. For weaving an ikat, the desired resist method is employed before the warp is transferred to the loom. If clamp-dyeing is used, the threads are placed between as many pairs of boards as are needed, and firmly secured. If bound resists are used, they may be tied free-hand from memory, by following a sketch, or by using a specially prepared guide

thread. Once dyed, the warp is placed on the loom, and, when woven, the warp-ikat pattern appears.

The weft-ikat process is technically more difficult because the yarn, unlike the warp, is normally not stretched and measured before it is wound on bobbins for use in the shuttle. In Japan, unless the clamp-resist method is used, a guide known as a "*tane-ito*" is first prepared. A length of undyed thread is stretched on a special wooden frame with a fine bamboo comb on either side. The distance between the combs is the exact width of the textile to be woven. If the motif requires two hundred and forty picks of weft (K50), this number is carefully arranged in strict order on the frame. A stencil is placed over them, and the pattern painted on the threads with brush and india ink. After the guide thread is removed from the frame, it is stretched with a group of threads that are equal in length to it. The black markings on the guide are followed in tying the bindings on this group of threads that will form the weft of the textile that is to be woven. The preparation of the guide threads requires the utmost precision, and is a task only undertaken by the most skilled workers. If, in the *kasuri*, the motifs follow one another in regular succession, all are wound from the same end (K36); if the motives are inverted in successive repeats, one set of bobbins is wound from one end of the yarn, and a second set from the other (K41). Sometimes motifs are reversed in successive repeats without being inverted. In this case, all threads are wound from the same end; one is woven commencing at the right selvage, and the following one commencing at the left selvage (K40).

The double-ikat technique combines the two processes just described, and in this even greater care and precision is needed so that the reserved and dyed areas of both warp and weft yarns agree exactly when woven. The patience shown by the Japanese craftsmen in the time-consuming tasks involved in producing these articles of refined beauty can really only be appreciated by a detailed study of the individual pieces. This is particularly true of the examples that combine all three types of the ikat technique.

The pattern motifs found in Japanese country textiles range from various animals, plants and flowers, celebrated landmarks, and popular dieties to ideograms, often in stylized form. Symbolism plays an important part in Japanese art, and is often found in textiles, particularly many of the *kasuri*. Whether the motifs are realistic or geometric, many of them carry hidden meanings expressing wishes for happiness, good luck, good health, and longevity. Of the geometric patterns in the *e-gasuri*, the one of most frequent occurrence is known as the *hachijuhachi* or *kome* motif. *Hachijuhachi* 米 means eighty-eight, and the three characters with which it is normally written may be combined to give an ideogram with a central cross and a short stroke in each corner. If the direction of the two upper strokes is changed, the character becomes *kome* 米 or rice, and is fully symmetrical. An eighty-eighth birthday is an event of high rejoicing, and the presence of the character on the material used for over *futon* bears with it a wish for longevity. Rice being the staple of Japanese diet, the *kome* motif carries a wish for plenty, a necessity for a long and happy life. The strong similarity between the forms of the two characters results in their symbolism coalescing, and being fully interchangeable.

The pine, the bamboo, and the prunus are the trees most usually found, and together they form a group known as the three friends (K50). By itself, the pine symbolizes winter, and stands for strength and longevity (K23, K28, K46). The bamboo, resilient before strong winds, depicts the strength necessary to face the storms of life. Combined with sparrows (K22) or tigers (K43), it becomes symbolic of happiness. The prunus, the flower of spring, is loved for its beauty, and for the recurring miracle of reviving nature (K38, K44). Two other seasonal flowers are less seldom found, the peony for summer (K30), and the chysanthemum for autumn. Both of these may also express wishes for a long life.

Animals, birds and fish have their place. The crane is usually shown in flight (K27), and the turtle with strands of seaweed growing from its back forming a mantle (K32, K35, K41). Both are reputed to live for centuries. They are found either alone, or together (K24), or combined with other auspicious motifs (K34, K44), and carry wishes for long life, health, and lasting happiness. The carp swimming upstream against the current to spawn (K39) represents vigour, endurance and courage.

Two of the celebrated landmarks of Japan are to be found in the pieces in this collection: Matsuyama Castle (K26, K29), and Fuji (K37). Among the popular dieties, there is only one. This is Daruma, the God of Luck (K36). He is a great favourite among farmers who expect from a Daruma figure blessings for their silkworms in terms of a good income and plenteous crops.

H.B.B.

Unless otherwise stated, the pieces listed are the gift of Mrs. Edgar J. Stone.

SPLASHED KASURI

K1. Length of cotton *kasuri*, indigo blue, with linear geometric patterns in double ikat arranged in four identical stripes.
Edo period.
Acc. No. 960.55.27 (Neg.61.AA.787), L. 164.3 cm, W. 33.5 cm.

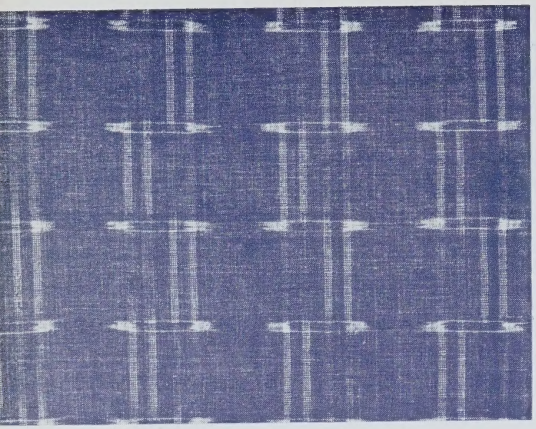
K2. Width of cotton *kasuri*, blue-black, with small repeating pattern of vertical splashed motifs in warp ikat.
Meiji period.
Acc. No. 960.55.37 (Neg.61.AA.784), L. 43 cm, W. 33.7 cm.

K3. Length of banana fibre (*basho*) *kasuri*, natural light brown, with small repeating warp-ikat splashed patterns in brownish black arranged in stripes.
Naha, Okinawa, Ryukyu Islands.
Meiji period.
Acc. No. 960.175.16 (Neg.61.AA.787), L. 143.4 cm, W. 32.6 cm.

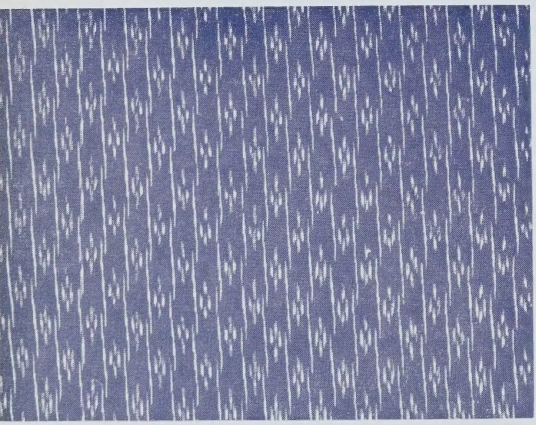
K4. Fragment of cotton *kasuri*, indigo blue, with warp-ikat geometric motif crossed by short lines in weft ikat arranged in half-drop repeat. This example of splashed *kasuri* is of the type known as *"yaeyama jofu"* which is used for women's everyday outer garments in autumn, winter and spring.
Collected at Yaeyama, Taketome in 1963.
Taketome, Ryukyu Islands, 1963.
Acc. No. 963.162.21 (Neg.64.Tex.246), L. 16.5 cm, W. 16.5 cm.
Purchased.

K5. Panel of cotton *kasuri* (composed of four fragments), indigo blue, with splashed pattern showing two simple linear geometric motifs in double ikat arranged in offset rows.
Late Edo or early Meiji period.
Acc. No. 964.181.6 (Neg.64.Tex.212), L. 132 cm, W. 52 cm.

K6. Length of ramie *kasuri*, with narrow stripes and small repeating warp-ikat



K1



K2

K9

splashed motifs in grey-blue.
Late Edo period.
Acc. No. 965.22.13 (Neg.65.Tex.58),
L. 52.5 cm, W. 33 cm.

K7. Width of banana fibre (*basho*) *kasuri*, natural brownish ground with pattern of blue and black geometric motifs in double ikat in half-drop repeat.
Ryukyu Islands, probably Okinawa.
Late Edo or early Meiji period.
Acc. No. 965.22.14 (Neg.65.Tex.59),
L. 30 cm, W. 33.7 cm.

SMALL-PATTERNED KASURI

K8. Fragment of ramie *kasuri*, medium blue, with repeating pattern of geometric motifs in double ikat, and mantled turtles and maple leaves in weft ikat.
Omi Province, Shiga Prefecture, Honshu.
Late Edo or early Meiji period.
Acc. No. 956.31 (Neg.64.Tex.247),
L. 16.5 cm, W. 19.5 cm.
Gift of Mr. Jaap Langewis.

K9. Length of ramie *kasuri*, medium blue, with small repeating pattern of pine trees and prunus blossoms in weft ikat, and geometric splashed motifs in double ikat.
Omi Province, Shiga Prefecture, Honshu.
Late Edo or Meiji period.
Acc. No. 960.175.10 (Neg.61.AA.787),
L. 63.6 cm, W. 33.2 cm.

K10. Length of ramie *kasuri*, medium blue, with small repeating patterns of maple leaf sprays, Chinese bellflower (*Platicodon grandiflorum*), and stylized motifs in weft ikat, and geometric motifs in double ikat.
Omi Province, Shiga Prefecture, Honshu.
Late Edo or Meiji period.
Acc. No. 960.175.11 (Neg.61.AA.784),
L. 38 cm, W. 32.5 cm.

K11. Length of ramie *kasuri*, medium blue, with small repeating patterns of parasols and sprays of prunus blossoms in weft ikat, and geometric splashed patterns in double ikat.
Omi Province, Shiga Prefecture, Honshu.
Late Edo or early Meiji period.

Acc. No. 960.175.12 (Neg.61.AA.787), L. 68 cm, W. 33 cm.

K12. Width of ramie *kasuri*, medium blue, with small motifs in repeating bands showing stylized geometric motifs in weft ikat.
Omi Province, Shiga Prefecture, Honshu.
Edo period.
Acc. No. 960.175.13 (Neg.61.AA.784), L. 21.3 cm, W. 33.4 cm.

K13. Length of ramie *kasuri*, medium blue, with small repeating floral and fan motifs in weft ikat, and splashed linear motifs in double ikat.
Omi Province, Shiga Prefecture, Honshu.
Early Meiji period.
Acc. No. 960.175.14 (Neg.61.AA.784), L. 38 cm, W. 32.5 cm.

K14. Length of ramie *kasuri*, medium blue, with small repeating pattern of small florets in weft ikat, and geometric motifs in double ikat.
Early Meiji period.
Acc. No. 965.22.12 (Neg.65.Tex.59), L. 104 cm, W. 34.5 cm.

K15. Width of ramie *kasuri*, white, with repeating pattern of dark blue stylized floral motifs and birds in weft ikat, and a splashed pattern in warp ikat.
Late Edo period.
Acc. No. 965.22.15 (Neg.65.Tex.58), L. 37 cm, W. 33.3 cm.

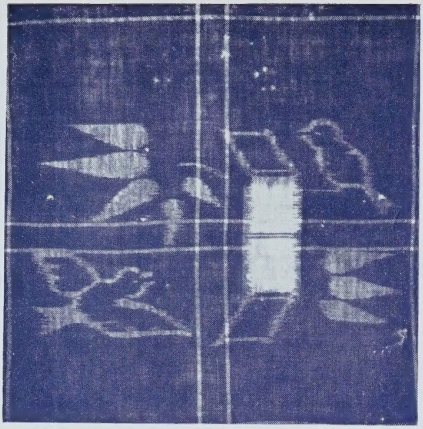
K16. Fragment of ramie *kasuri*, white, with pattern in half-drop repeat of an angled checked leaflike motif in brown within a brown hexagonal frame. Alternating with this is a geometric motif of brown vertical bars and grey-green horizontal bars combined with a stylized brown flower. The checked motif is in double ikat, the vertical bars in warp ikat, and the frame, the flower and the horizontal bars in weft ikat.
Late Edo period.
Acc. No. 965.22.16 (Neg.65.Tex.58), L. 54 cm, W. 26 cm.

K17. Width of ramie *kasuri*, white, with repeating pattern in brown and grey-green ikat. The pattern shows a ten-petalled chrysanthemum in brown, the outline in weft ikat, the centre in double ikat. The flowers are separated by

K14

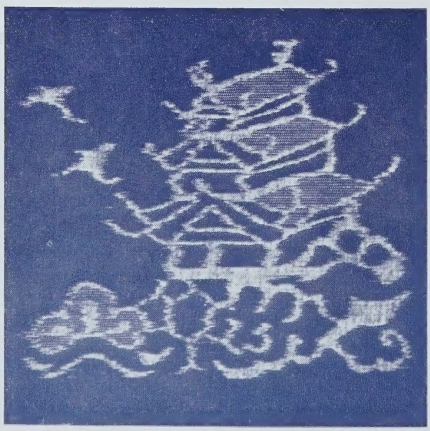
K18

K21



K22

K27



K29

serpentine grey-blue bands in warp ikat, crossed at intervals by small leaves of the same colour in weft ikat.
Late Edo period.
Acc. No. 965.22.17 (Neg.65.Tex.58), L. 35 cm, W. 35.3 cm.

K18. Width of ramie or hemp *kasuri*, natural, with a brown pattern in half-drop repeat of stylized flowerheads in warp ikat crossed by short weft-ikat lines. Between the flowerheads are small stylized butterflies in double ikat.
Late Edo period.
Acc. No. 965.22.18 (Neg.65.Tex.59), L. 51 cm, W. 34 cm.

K19. Width of cotton and ramie *kasuri*, white with pattern in blue arranged in reversing rows. Each row contains four motifs, a clematis flower, a fan, a ten-petalled chrysanthemum, and a precious pearl in weft ikat, separated by hexagon-fret and splashed motifs in double ikat. Between the rows are small splashed motifs in warp and weft ikat.
Late Edo period.
Acc. No. 965.22.19 (Neg.65.Tex.58), L. 26 cm, W. 32.4 cm.

K20. Width of cotton and ramie *kasuri*, white, with the same pattern as No. K19. It is executed in the same technique, but on a slightly smaller scale.
Late Edo period.
Acc. No. 965.22.20 (Neg.65.Tex.58), L. 50 cm, W. 32.5 cm.

K21. Width of ramie or hemp *kasuri*, natural, with repeating geometric patterns. The main motif is an angular geometric figure in brown warp ikat, crossed by a band in dark brown weft ikat. Between these are blue vertical bars in warp ikat, and small blue splashed motifs in double ikat.
Late Edo or early Meiji period.
Acc. No. 965.22.21 (Neg.65.Tex.59), L. 29 cm, W. 34 cm.

E-GASURI OR PICTURE KASURI

K22. Width of cotton *e-gasuri*, indigo blue, with large check formed by narrow light brown lines, showing bamboo sprays and two sparrows, one perching, one flying, in weft ikat.
Tottori Prefecture, Honshu.

Early Meiji period.
Acc. No. 960.175.1 (Neg.61.AA.783), L. 32.6 cm, W. 32.5 cm.

K23. Width of cotton *e-gasuri*, indigo blue, with a group of three pine trees in weft ikat.
Karayoshi, Tottori Prefecture, Honshu.
Early Meiji period.
Acc. No. 960.175.2 (Neg.61.AA.783), L. 37.5 cm, W. 30.7 cm.

K24. Length of cotton *e-gasuri*, indigo blue, with three small geometrically patterned squares in double ikat, alternating with a mantled turtle and a crane in weft ikat.
Kurume, Kyushu.
Late Edo or early Meiji period.
Acc. No. 960.175.3 (Neg.61.AA.783), L. 48.6 cm, W. 32.5 cm.

K25. Length of cotton *e-gasuri*, indigo blue, with a geometric *hachijuhachi* motif arranged in cross form in double ikat, and a vase with bamboo sprays in weft ikat.
Izo Province, Ehime Prefecture, Shikoku.
Early Meiji period.
Acc. No. 960.175.4 (Neg.61.AA.789), L. 67.5 cm, W. 32.4 cm.

K26. Length of cotton *e-gasuri*, indigo blue, with a geometric *kome* or *hachijuhachi* motif in double ikat with a weft-ikat double comma motif in the centre. Alternating with this, a castle on hill in weft ikat.
Izo Province, Ehime Prefecture, Shikoku.
Late Edo period.
Acc. No. 960.175.5 (Neg.61.AA.789), L. 80.5 cm, W. 32.5 cm.

K27. Length of cotton *e-gasuri*, indigo blue, with geometric motif in double ikat, and a flying crane in weft ikat.
Early Meiji period.
Acc. No. 961.28.2 (Neg.61.AA.789), L. 63 cm, W. 31.2 cm.

K28. Length of cotton *e-gasuri*, indigo blue, with a geometric *hachijuhachi* motif composed of squares in double ikat, alternating with a group of three pine trees in weft ikat.
Late Edo or early Meiji period.
Acc. No. 961.28.3 (Neg.61.AA.789), L. 64.5 cm, W. 33 cm.

K29. Panel of cotton *e-gasuri* (three widths) probably from an over *futon*, indigo blue, with a geometric *kome* or *hachijuhachi* motif in double ikat, alternating with a castle on a hill in weft ikat.
Early Meiji period.
Acc. No. 961.28.4 (Neg.61.AA.789), L. 142.5 cm, W. 100 cm.

K30. Panel of cotton *e-gasuri* (three widths), indigo blue, probably a curtain (*noren*). A geometric *kome* or *hachijuhachi* motif in double ikat, alternating with a tree peony flower in weft ikat. The panel is edged with printed cotton, medium blue, with close wavy lines in light blue, and small reserved trefoil motifs in white.
Late Edo or early Meiji period.
Acc. No. 963.3.1 (Neg.63.AA.66), L. 179 cm, W. 98.5 cm.

K31. Panel of cotton *e-gasuri* (three widths) probably from an over *futon*, indigo blue, with pairs of small *kome* motifs in double ikat, alternating with a stylized motif representing a pair of arrows in weft ikat.
Early Meiji period.
Acc. No. 964.95.1 (Neg.64.Tex.251), L. 145 cm, W. 95 cm.

K32. Panel of cotton *e-gasuri* (two widths), indigo blue, with a square geometric motif in double ikat, alternating with a mantled turtle in weft ikat.
Late Edo period.
Acc. No. 964.95.2 (Neg.64.Tex.204), L. 154 cm, W. 63 cm.

K33. Length of cotton *e-gasuri*, indigo blue, with pairs of geometric motifs in warp and double ikat, alternating with a stylized motif representing a pair of arrows in weft ikat.
Meiji Period.
Acc. No. 964.95.3 (Neg.64.Tex.205), L. 137 cm, W. 34 cm.

K34. Length of cotton *e-gasuri*, indigo blue, with bamboo sprays, a turtle and a crane arranged around a geometric motif in weft and double ikat, alternating with a pair of wheels surrounded by flowers in weft ikat. White selvages.
Meiji period.
Acc. No. 964.95.4 (Neg.64.Tex.205), L. 166 cm, W. 33.3 cm.

K36 *K42* *K39*

K35. Length of cotton *e-gasuri*, indigo blue, with geometric *kome* or *hachi-juhachi* motif in double ikat, alternating with a mantled turtle in weft ikat. Late Edo period.
Acc. No. 964.95.5 (Neg.64.Tex.205), L. 106 cm, W. 33 cm.

K36. Length of cotton *e-gasuri*, indigo blue, with a geometric *hachijuhachi* motif in double ikat, alternating with a representation of *Daruma* in weft ikat. Late Edo period.
Acc. No. 964.95.6 (Neg.64.Tex.206), L. 149 cm, W. 33 cm.

K37. Length of cotton *e-gasuri*, indigo blue, with geometric *hachijuhachi* motifs composed of thirteen squares in a checkerboard in double ikat, alternating with fan-shaped compartments showing Fuji and a flying hawk in weft ikat. Yellow and blue shading have been added to the geometric motif, probably after the piece was woven.
Early Meiji period.
Acc. No. 964.95.7 (Neg.64.Tex.206), L. 96 cm, W. 32.4 cm.

K38. Length of cotton *e-gasuri*, indigo blue with geometric *hachijuhachi* motif in double ikat, alternating with a vase with sprays of prunus blossoms in weft ikat.
Late Edo period.
Acc. No. 964.181.2 (Neg.64.Tex.209), L. 153 cm, W. 33 cm.

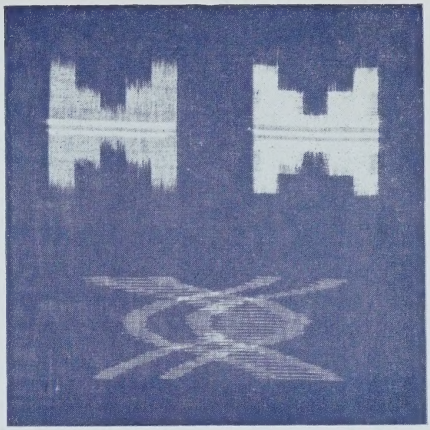
K39. Length of cotton *e-gasuri*, indigo blue, with geometric *hachijuhachi* motif with stylized floral centre in double ikat, alternating with a swimming carp in weft ikat.
Late Edo period.
Acc. No. 964.181.3 (Neg.64.Tex.209), L. 295 cm, W. 33.5 cm.

K40. Panel of cotton *e-gasuri* (two widths), indigo blue, with pairs of geometric fretted motifs in double ikat, and a straw rain cape in weft ikat. These two motifs are arranged side by side, but reverse positions in alternate rows.
Early Meiji period.
Acc. No. 964.181.4 (Neg.64.Tex.210), L. 149 cm, W. 67 cm.

K41. Length of cotton *e-gasuri*, indigo blue, with pairs of stylized feathers representing arrows in double ikat, and a mantled turtle in weft ikat. These two motifs are arranged side by side, but reverse positions in alternate rows.
Early Meiji period.
Acc. No. 964.181.5 (Neg.64.Tex.211), L. 163 cm, W. 35 cm.

K42. Length of cotton *e-gasuri*, indigo blue, with a fan motif alternating with a purse motif, both in weft ikat.
Edo period.
Acc. No. 964.181.7 (Neg.64.Tex.211), L. 145 cm, W. 34 cm.

K43. Length of cotton *e-gasuri*, indigo blue, with repeating pattern of tigers and bamboo sprays in weft ikat.

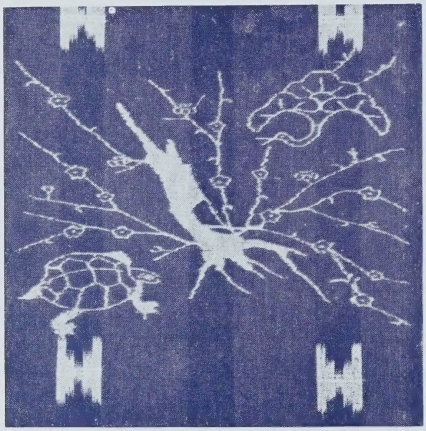


K33

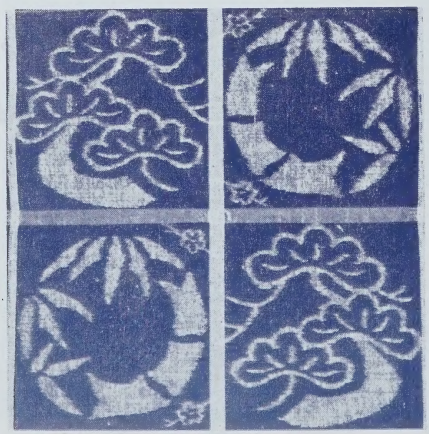
K40

K41

K43



K44



K50

Late Edo period.
Acc. No. 965.22.4 (Neg.65.Tex.57), L. 62 cm, W. 32.2 cm.

K44. Length of cotton *e-gasuri*, indigo blue, with a flowering prunus tree, a turtle and a flying crane in weft ikat, alternating with groups of five geometric motifs in double ikat.
Edo period.
Acc. No. 965.22.5 (Neg.65.Tex.57), L. 83 cm, W. 34 cm.

K45. Length of cotton *e-gasuri*, indigo blue, with geometrically patterned motif in double ikat, and the character *koto-buki*, a symbol of happiness, in weft ikat. The two motifs are arranged side by side, but reverse positions in alternate rows.
Late Edo period.
Acc. No. 965.22.6 (Neg.65.Tex.57), L. 57 cm, W. 33.6 cm.

K46. Width of cotton *e-gasuri*, indigo blue, with a geometrically patterned motif in double ikat, and a group of pine trees in weft ikat. These two motifs are arranged side by side, but reverse positions in alternate rows.
Early Meiji period.
Acc. No. 965.22.7 (Neg.65.Tex.57), L. 37.8 cm, W. 33 cm.

K47. Width of cotton *e-gasuri*, indigo blue, with a *hachijuhachi* motif in double ikat, and a frame in double ikat with floral sprays in weft ikat. These two motifs are arranged side by side, but reverse positions in alternate rows.
Late Edo period.
Acc. No. 965.22.8 (Neg.65.Tex.56), L. 33.5 cm, W. 33.5 cm.

K48. Width of cotton *e-gasuri*, indigo blue, with a geometric motif on a checked ground in double ikat, and a lobster in weft ikat. These motifs are enclosed within square frames formed by a natural coloured overcheck. They are arranged side by side, but reverse positions in alternate rows.
Late Edo or early Meiji period.
Acc. No. 965.22.9 (Neg.65.Tex.56), L. 43.5 cm, W. 32.4 cm.

K49. Width of cotton *e-gasuri*, indigo blue ground striped and banded in natural, and with patterns in weft ikat. A geometric motif of two diagonally

crossed bars formed of small squares with a pine tree at the centre, and a floral motif are arranged side by side, but reverse positions in alternate rows.
Early Meiji period.
Acc. No. 965.22.10 (Neg.65.Tex.56), L. 42 cm, W. 35 cm.

K50. Width of cotton *e-gasuri*, indigo blue, with a group of pine trees in weft ikat, and a circular bamboo spray and two prunus blossoms in weft ikat. These motifs are enclosed within square frames formed by an overcheck of golden-brown spun silk. They are arranged side by side, but reverse positions in alternate rows.
Late Edo period.
Acc. No. 965.22.11 (Neg.65.Tex.56), L. 34 cm, W. 33.5 cm.

STENCILLED AND PAINTED COTTONS

Patterns in this group of resist-dyed cottons were applied by two techniques, stencilling and painting, which have long been practiced in Japan. The terms used for them there are *kata-zoma* for stencil dyeing (S1–S34), *nori zoma* for painted-resist dyeing (S40), and *yuzen zoma* for painted resists and colours (42). The term *yuzen* is from the name of the fan painter who perfected this technique for the decoration of kimono in the early 18th century. The term for the polychrome dyed and stencilled cottons of the Ryukyu Islands is *bingata zome* when the predominating colour is red and *aigata zone* (S35 and S36), when it is blue.

Both techniques probably came from Western Asia or India, and were carried east by trade and migrations. Knowledge of them may have reached Japan either from China, or from Indonesia and the Coromandel Coast. Indian cottons of many kinds, including those patterned by resist painting and dyeing, were the traditional trade goods bartered for spices and other commodities in the Malay Archipelago. They were used not only by the Indians themselves, but also by other overseas traders notably Arabs and Armenians and, much later, by Westerners. First came the Portuguese in the sixteenth century followed in the seventeenth century by the Dutch, the English and the French. Indian cottons also played a part in this Far Eastern trade with China and Japan, but it is not yet clear to what extent Indian painted cottons were being specially designed and made for the Chinese and Japanese markets before the eighteenth century. Except for small samples, very few Indian painted cottons seem to have survived. In silk-producing countries, such as China and Japan, cotton would not be considered a luxury fabric, and therefore was not cherished and preserved.

Silks patterned with processes related to resist painting and stencilling are preserved in the Shoso-in at Nara (A.D. 765). One group called *rokechi*

appears to be done in a mixed technique of painted and printed resists combined with one, two, or more colour dyeings. Many of the small repeat patterns in this group seem to be printed, but the well known screen panels have the main features of each design applied with a painted resist, while the flowers and foliage on the trees, which are composed of repeats of one or two small motifs, and other small sprigs and plants, are printed.

The silks in the second group, called *kyokechi*, are in appearance related to stencilled textiles. All the effects, including reversing the design, are stencil characteristics, and the textiles patterned in the complicated technique used for these silks (one of folding it between two boards from which the pattern has been cut away and perforations cut through to allow the dye to flow in and colour those areas), may have played a part in the development of stencilling in Japan.

From the seventeenth century on, resist painting has been used with great skill as a medium for the decoration of silk kimono. Following the Exclusion Act of 1637, which cut off supplies of silks from China, and sumptuary laws, which limited the use of domestic patterned silks to obi, seventeenth century kimono designers turned to resist painting as well as other resist processes for less costly decorative effects. In the eighteenth century stencilling, an even cheaper process, was also used on silk kimono.

The use of resist painting and stencilling for the decoration of country cottons followed the development of cotton growing and manufacture in the southern parts of Japan, but both techniques are practised in many parts of the country. Elaborate uses of them are to be found in the cottons from Ryukyu Islands, and it is there that a link may lie between the Indian processes, perhaps as practised on cottons in Indonesia, and the resist-stencilled and painted cottons of Japan.

Many of the designs found in Japanese country cottons are inspired by or are adaptations of those in silks, but on a larger and bolder scale. Two Japanese silk styles, both of Chinese origin, are represented in this exhibition. The first is a floral one, usually peonies, or chrysanthemums with arabesque stems and foliage, a style well illustrated in S6 and S27 and called *kara-kusa*. In stencilled cottons these designs have a character all their own, especially when paulownia leaves are substituted for peonies and chrysanthemums as in S7 and S21. The second style, also floral but geometric in arrangement as in S9 and S13, is likewise related to similar traditional designs in Chinese and Japanese silks. Both styles go back, in China, to silks of the Ming dynasty. Other designs are reminiscent of those found on brocaded Japanese *obi*.

Most of the painted and stencilled patterns in the exhibition are done on sturdy cottons which vary in evenness of spin, and closeness of weave. A few are on ramie or hemp and one is on banana leaf fibre. Widths range from about 30 cm to 38.5 cm and in most cases the stencil is wider than the cloth.

With few exceptions, the patterns are white, reserved against a deep blue ground, sometimes with one or more colours. For both painted and stencilled patterns the following steps appear to be the general rule.

1. A rice-paste resist was applied on one or both sides of the cloth to protect areas to be white, and to serve as an outline for the application of colours other than indigo.

2. Colours were applied directly on one or both sides of the cloth or were dyed after first painting with a bean juice the parts to be coloured. This seems to have acted as a mordant.

3. A rice-paste resist was applied on one or both sides of the cloth to protect the applied and dyed colours.

4. The cloth was dyed indigo. Sometimes this was done before the colours were applied.

5. The resists were removed by washing.

For the painted cottons the design was first drawn on with *ao-bana*, juice extracted from a flower of the camelia family, which washed out easily. Outline resists then were applied with a tool like a funnel through which the resist squeezed, the size of the opening varying according to the thickness of line required. The very broad tube work, which gives a distinct character to large designs such as those in S39, S40 and S41, is called *tsutsu-nori*. On large resist areas, a spatula was used.

For stencilled materials considerable preparation was necessary before the application of a pattern. First the design, which was usually a repeating one, had to be suited to the possibilities and limitations of the technique, and be drawn so that repeats would be invisible or at least unobtrusive. The required number of stencils had then to be cut, and this was, and still is, a highly specialized craft requiring great skill and accuracy. Stencils were made of layers of specially prepared paper and, where much had been cut away, were reinforced with fine silk threads. Very elaborate cutting may be seen in the stencils on exhibition from the Museum's collection, but those used for the country cottons were comparatively simple. In some a series of dots were used for decorative patterning on flowers and foliage, or were scattered over the background. These, which may be seen in S3, S16, and S17, were made by piercing the stencil with a gimlet, and the technique is called *kiri-komon*. It is sometimes impossible to tell if two or only one stencils could be used for two different colours. Because the same stencil with which a colour was applied was also used for the application, over it, of a protective resist, such doubling up of colours would reduce the number of stencils required for these applications from four to two.

Most of the repeated patterns in the exhibition are *chugata* (*chu*—medium and *gata*—type), and a number of them were stencilled on both sides, and are reversible. As in the case of the one-sided materials, only one set of stencils was required. To pattern the reverse side the stencils could be turned over with their reverse side upwards, so that they matched the application on the obverse side of the cloth, or a duplicate set was used.

Resists and colours were applied with a spatula, but some cottons appear to have a second colour which was dyed. On S8, S9, and S10, the grey could have been either dyed or painted after the application of the primary resist. Other colours, as in S17, were applied over the dyed colour and finally a protective resist stencil covered all the parts to be coloured. The remaining grey areas were left to be covered by indigo when dyed.

Note. The author has had no opportunity to see the *rokechi* and *kyokechi* textiles in the Shoso-in, and bases her observations on the very clear plates in *Textile Designs of Japan*, III.

Unless otherwise stated, the pieces listed are the gift of Mrs. Edgar J. Stone.

STENCILLED AND PAINTED COTTONS

S1. Panel of stencilled and indigo-dyed cotton (three widths). The pattern of florets and overlapping circles on one side only was applied with one resist stencil.
Meiji period.
Acc. No. 963.3.5 (Neg.63.AA.65), L. 50 cm, W. 96 cm (Stencil L. 18.5 cm, W. 34 cm+).

S2. Width of stencilled and indigo-dyed cotton. The pattern of scattered symbols including crane, tortoise, drum and canopy, was applied on one side only with one resist stencil.
Late Edo period.
Acc. No. 960.55.31 (Neg.61.AA.787), L. 34 cm, W. 33.5 cm (Stencil L. 20 cm, W. 17 cm+).

S3. Length of stencilled and indigo-dyed cotton from a *futon*. The pattern of quatre-foils, and cranes with circling wings, *turu-no-maru*, was applied on one side only with one resist stencil. There is much gimlet piercing.
Meiji period.
Acc. No. 962.117.55 (Neg. 63.AA.65), L. 141 cm, W. 33.5 cm (Stencil L. 15 cm, W. 33.5 cm+).

S4. Length of stencilled and indigo-dyed cotton. The pattern of thirty-two-petalled chrysanthemums and foliage was applied on one side only with one resist stencil.
Meiji period.
Acc. No. 960.55.32 (Neg.61.AA.785), L. 155 cm, W. 33.5 cm (Stencil L. 14 cm, W. 33.5 cm+).

S5. Panel of stencilled and indigo-dyed cotton, top of a *futon* (4 widths). The pattern of stylized peony heads with arabesque foliage on gimlet-mark ground was applied on one side only with one resist stencil.
Meiji period.
Acc. No. 964.73.4 (Neg.63.AA.71), L. 181 cm, W. 151 cm (Stencil L. 20 cm, W. 33 cm+).

S6. Panel of stencilled and indigo-dyed cotton, top of a *futon* (4 widths). The pattern of peonies or chrysanthemums with arabesque foliage was applied on one side only with one resist stencil.
Late Edo or Meiji period.
Acc. No. 964.73.2 (Neg.63.AA.71), L. 177 cm, W. 133 cm (Stencil L. 18.8 cm, W. 34 cm).

S7. Width of stencilled and indigo-dyed cotton. The pattern of flowering paulownia and arabesques was applied on one side only with one resist stencil. Before the resist was removed yellow was brushed over the indigo-dyed areas to make green.
Honshu. Late Edo or early Meiji period.
Acc. No. 960.175.8 (Neg.61.AA.785), L. 22.5 cm, W. 32.5 cm (Stencil L. 16 cm, W. 32.5 cm+).

S8. Panel of stencilled and indigo-dyed cotton, probably top of a *futon* (five widths). The pattern of stylized characters, flowerheads, and foliage enclosed in hexagons was applied on one side only with two resist stencils. After the first resist was stencilled on, the cotton was dyed grey. A second resist was then stencilled on to protect the grey areas from the indigo dye.
Early Meiji period.
Acc. No. 964.73.5 (Neg.63.AA.70), L. 130 cm, W. 166 cm (Stencils L. 14 cm, W. 34.5 cm+).

S9. Panel of stencilled and indigo-dyed cotton (two almost complete widths, and, at sides, two pieced strips). The pattern of lotuses in a decorated geometric arrangement was applied with two resist stencils, and dyed grey as in No. S8.
Late Edo or early Meiji period.
Acc. No. 964.73.3 (Neg.63.AA.70), L. 117 cm, W. 88 cm (Stencil L. 13.5 cm, W. 33.5 cm+).

S10. Length of stencilled and indigo-dyed cotton. The diagonal pattern of angular decorated trefoils was applied with two

resist stencils, and dyed grey as in No. 8.
Early Meiji period.
Acc. No. 937.35.7 (Neg.61.AA.786),
L. 82 cm, W. 31.5 cm (Stencils L.
13.5 cm, W. 31.5 cm+).
Gift of the Members.

S11. Length of stencilled and indigo-dyed cotton from a *futon*. The pattern of exotic foliage meanders was applied on one side only with one resist stencil, and one colour stencil for yellow.
Late Meiji period.
Acc. No. 962.117.54 (Neg.63.AA.65),
L. 209 cm, W. 34.4 cm (Stencils L.
47 cm, W. 34.4 cm+).

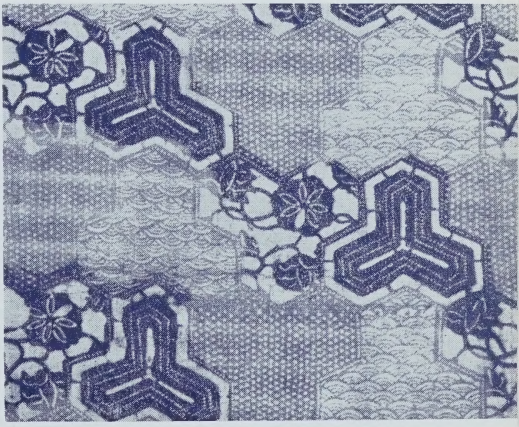
S12. Length of stencilled and indigo dyed cotton. The pattern of decorated scrolling leaves was applied on one side only with one resist stencil, and one or two colour stencils for yellow and black.
Meiji period.
Acc. No. 937.35.10 (Neg.61.AA.786),
L. 78.5 cm, W. 32.5 cm (Stencils L.
13.5 cm, W. 32.5 cm+).
Gift of the Members.

S13. Panel of stencilled and indigo-dyed cotton, probably top of a *futon* (five widths, and, at right side, a half width). The pattern of flowerheads and decorated plates in octagons was applied on one side only with one resist stencil, and one colour stencil for light red.
Meiji period.
Acc. No. 964.57.4 (Neg.64.Tex.243),
L. 167 cm, W. 181 cm (Stencils L.
15.5 cm, W. 34.5 cm+).

S14. Length of stencilled and indigo-dyed cotton. The pattern of chrysanthemums, arabesque foliage, and gimlet piercing was applied on one side only with one resist stencil, and one colour stencil for light red.
Meiji period.
Acc. No. 962.117.56 (Neg.63.AA.65),
L. 169 cm, W. 34.5 cm (Stencils L.
20.2 cm, W. 34 cm).

S15. Width of stencilled cotton. The pattern of five-petalled florets and scrolls was applied on one side only with one resist stencil, and two colour stencils for red and grey. The yellow ground is dyed and there is a little line work.
Honshu. Late Edo or early Meiji period.
Acc. No. 960.175.6 (Neg.61.AA.785),

S2

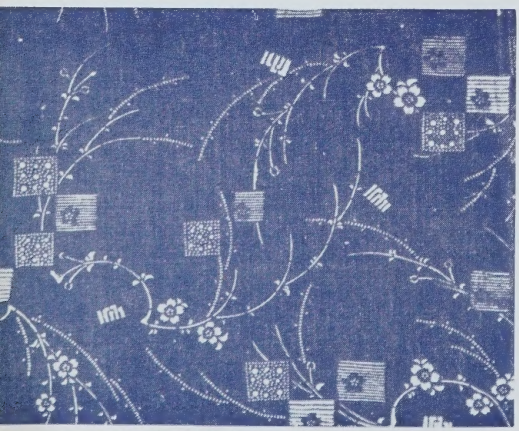


S10

S13

S19

S20



S22

L. 41 cm, W. 33 cm (Stencils L. 19.5 cm, W. 33 cm+).

S16. Length of stencilled and indigo-dyed cotton. The pattern of peonies and arabesques on a ground of gimlet piercing was applied on one side only with one resist stencil, and one or two colour stencils for yellow and black. Late Edo or early Meiji period. Acc. No. 937.35.8 (Neg.61.AA.786), L. 89 cm, W. 30.5 cm (Stencils L. 20 cm, W. 30.5 cm+). Gift of the Members.

S17. Length of stencilled and indigo-dyed cotton. The pattern of stylized flower forms in interlacing circles was applied on one side only with a resist stencil, after which the cotton was dyed grey. Then followed an application of red with a second stencil, and a resist to protect both grey and red from the indigo dye. Meiji period. Acc. No. 937.35.4 (Neg.61.AA.781), L. 72.5 cm, W. 34 cm (Stencils L. 18 cm, W. 34 cm+). Gift of the Members.

S18. Length of stencilled and indigo-dyed cotton. The pattern of a crane, a tortoise, and sprigs of pine, prunus, and bamboo was applied on one side only with one resist stencil, two colour stencils for grey and red, and one for the protective resist against indigo dye. Late Edo or early Meiji periods. Acc. No. 937.35.6 (Neg.61.AA.782), L. 77 cm, W. 33 cm (Stencils L. 55.5 cm, W. 33 cm+). Gift of the Members.

S19. Width of stencilled cotton. The pattern of canopies and looping cords was applied on one side only with one resist stencil and three colour stencils for blue-grey, black and red. The blue-grey ground was painted. Honshu, late Edo or early Meiji period. Acc. No. 960.175.7 (Neg.61.AA.781), L. 42 cm, W. 34.5 cm (Stencils L. 21 cm, W. 34.5 cm+).

S20. Length of stencilled banana leaf fibre. The pattern of prunus flower-heads, floral lozenges and the character *saya-gata* (ten thousand) in grey was applied on both sides with one resist stencil. Late Edo or early Meiji period.

Acc. No. 937.35.3 (Neg.61.AA.781), L. 110.5 cm, W. 31 cm (Stencil L. 22.5 cm, W. 31 cm+).
Gift of the Members.

S21. Panel of stencilled and indigo-dyed cotton, top of a *futon* (four widths). The pattern of flowering paulownia and arabesques was applied on both sides with one resist stencil.
Meiji period.
Acc. No. 960.55.29 (Neg.61.AA.785), L. 148 cm, W. 132 cm (Stencil L. 19.5 cm, W. 34.5 cm+).

S22. Panel of stencilled and indigo-dyed cotton, probably part of a *futon* (one width and two strips, all pieced). The pattern of slender sprays of prunus and small decorated squares was applied on both sides with one resist stencil.
Late Edo or early Meiji period.
Acc. No. 964.57.8 (Neg.64.Tex.191), L. 198 cm, W. 61 cm (Stencil L. 20 cm, W. 32.5+).

S23. Panel of stencilled and indigo-dyed cotton, probably part of a *futon* (two widths). The pattern of gourds and foliage in white reserves on a swastika-fret ground was applied on both sides with two resist stencils.
Late Edo or early Meiji period.
Acc. No. 964.57.6 (Neg.64.Tex.189), L. 103.5 cm, W. 65 cm (Stencils L. 12.5 cm, W. 33 cm).

S24. Width of stencilled and indigo-dyed cotton. The pattern of both ivy and shadow leaves and arabesques was applied on both sides with one resist stencil, and with a colour stencil for black on one side only.
Late Edo or early Meiji period.
Acc. No. 960.55.33 (Neg.61.AA.785), L. 39 cm, W. 32 cm (Stencils L. 16 cm, W. 32 cm+).

S25. Length of stencilled and indigo-dyed cotton. The pattern of flowering pawlonia and arabesques was applied on both sides with one resist stencil, and one colour stencil for black on one side only.
Late Edo or early Meiji period.
Acc. No. 960.55.30 (Neg.61.AA.782), L. 135 cm, W. 33 cm (Stencil L. 20 cm, W. 31.5 cm).

S26. Length of stencilled and indigo-dyed cotton. The pattern of six-petalled flowers and arabesques, on a ground of gimlet piercing, was applied on both sides with one resist stencil, two colour stencils for black and yellow, and one for the protective resist against the indigo dye.
Meiji period.
Acc. No. 937.35.5 (Neg.61.AA.81), L. 88 cm, W. 32.2 cm (Stencils L. 21 cm, W. 32.2 cm+).
Gift of the Members.

S27. Panel of stencilled and indigo-dyed cotton, top of a *futon* (four widths, one patched). The pattern of chrysanthemums and arabesques, on a ground of gimlet piercing, was applied with one resist stencil on both sides, two colour stencils for yellow and black on one side only, and one for the protective resist against the indigo dye.
Early Meiji period.
Acc. No. 960.55.34 (Neg.61.AA.785), L. 142 cm, W. 128 cm (Stencils L. 20.5 cm, W. 33 cm).

S28. Length of stencilled and indigo-dyed cotton. The pattern of chrysanthemums and arabesques is a variant of that on S27.
Early Meiji period.
Acc. No. 937.35.9 (Neg.61.AA.786), L. 77 cm, W. 31 cm (Stencils L. 21 cm, W. 31 cm+).
Gift of the Members.

S29. Length of stencilled and indigo-dyed hemp or ramie (join at centre). The pattern of flowery discs, on a wavy ground composed of short horizontal lines, was applied with one resist stencil on both sides, two colour stencils for black and dull orange, and one for the protective resist against the indigo dye.
Early Meiji period.
Acc. No. 964.181.1 (Neg.64.Tex.208), L. 310 cm, W. 31.5 cm (Stencils L. 18.5 cm, W. 31.5 cm+).

S30. Panel of stencilled and indigo-dyed cotton, probably part of a *futon* (two widths). The pattern of peonies and arabesques was applied on both sides with one resist stencil, one colour stencil for grey, and one for the protective resist against the indigo dye.
Meiji period.

S29

S30

S35

Acc. No. 964.57.9 (Neg.64.Tex.192), L. 138 cm, W. 66 cm (Stencils L. 39 cm, W. 33 cm).

S31. Panel of stencilled and indigo-dyed cotton, probably top of a *futon* (three widths and a strip, all pieced). The pattern of peonies and arabesques was applied on both sides with one resist, and one colour stencil for grey applied as on S30.
Meiji period.
Acc. No. 964.57.7 (Neg.64.Tex.190), L. 172 cm, W. 118 cm (Stencils L. 28 cm, W. 33 cm).

S32. Panel of stencilled and indigo-dyed cotton, probably the back and front of a *futon* (three widths). The pattern of peonies and arabesques is applied on both sides with one resist, and one colour stencil for yellow applied as grey was on S30.
Meiji period.
Acc. No. 964.57.5 (Neg.64.Tex.186), L. 325 cm, W. 105.5 cm (Stencils L. 28.5 cm, W. 35 cm).

S33. Panel of stencilled and indigo-dyed cotton, probably the top of a *futon* (three widths and a strip). The pattern of twenty-four petalled chrysanthemum heads, on a ground of gimlet piercing, and enclosed in hexagons composed of decorated bands, was applied on both sides with one resist stencil, and one colour stencil for red which is applied after indigo dyeing.
Meiji period.
Acc. No. 964.73.6 (Neg.63.AA.69), L. 151 cm, W. 137.5 cm (Stencils L. 17.2 cm, W. 33.2 cm).

S34. Panel of stencilled and indigo-dyed cotton, probably part of the back and front of a *futon* (three widths, that at the right pieced). The pattern of peonies and arabesques was applied on both sides with one resist stencil, one colour stencil for red, and one for the protective resist against the indigo dye. A second colour stencil for black was applied on one side only.
Meiji period.
Acc. No. 964.73.1 (Neg.63.AA.69), L. 262 cm, W. 100.5 cm (Stencils L. 30 cm, W. 33 cm).

S35. Length of stencilled and indigo-dyed

cotton. The pattern of clusters of flowers and small sprays was applied on both sides with two resists, and two or more colour stencils in polychrome, on a blue ground.
Naha, Okinawa, Ryukyu Islands, late Edo or early Meiji period.
Acc. No. 960.175.15 (Neg.61.AA.792), L. 87.5 cm, W. 37 cm (Stencils L. 11 cm, W. 21.5 cm).

S36. Kimono of stencilled and indigo-dyed cotton of traditional construction. The pattern of notched horizontal bands and scattered flowers was applied on both sides with two resist stencils and two colour stencils, in polychrome, on a blue ground.
Okinawa, Ryukyu Islands. Late Edo or early Meiji period.
Acc. No. 964.198.2 (Neg.64.Tex.265), L. 123 cm, W. (across shoulders and sleeves) 122 cm (Stencils L. 7.5 cm, W. 38.5 cm).

S37. Kimono of stencilled and resist-dyed cotton of traditional construction. The pattern of horizontal bands of flower sprays with scrolling tendrils was applied on both sides with one resist and two colour stencils in polychrome, on a white ground. The cotton has been cut to an average width and has only one selvage.
Okinawa, Ryukyu Islands. Late Meiji period.
Acc. No. 964.198.1 (Neg.64.Tex.264), L. 120.5 cm, W. (across shoulders and sleeves) 117 cm (Stencils L. 10.5 cm, W. 36 cm+).

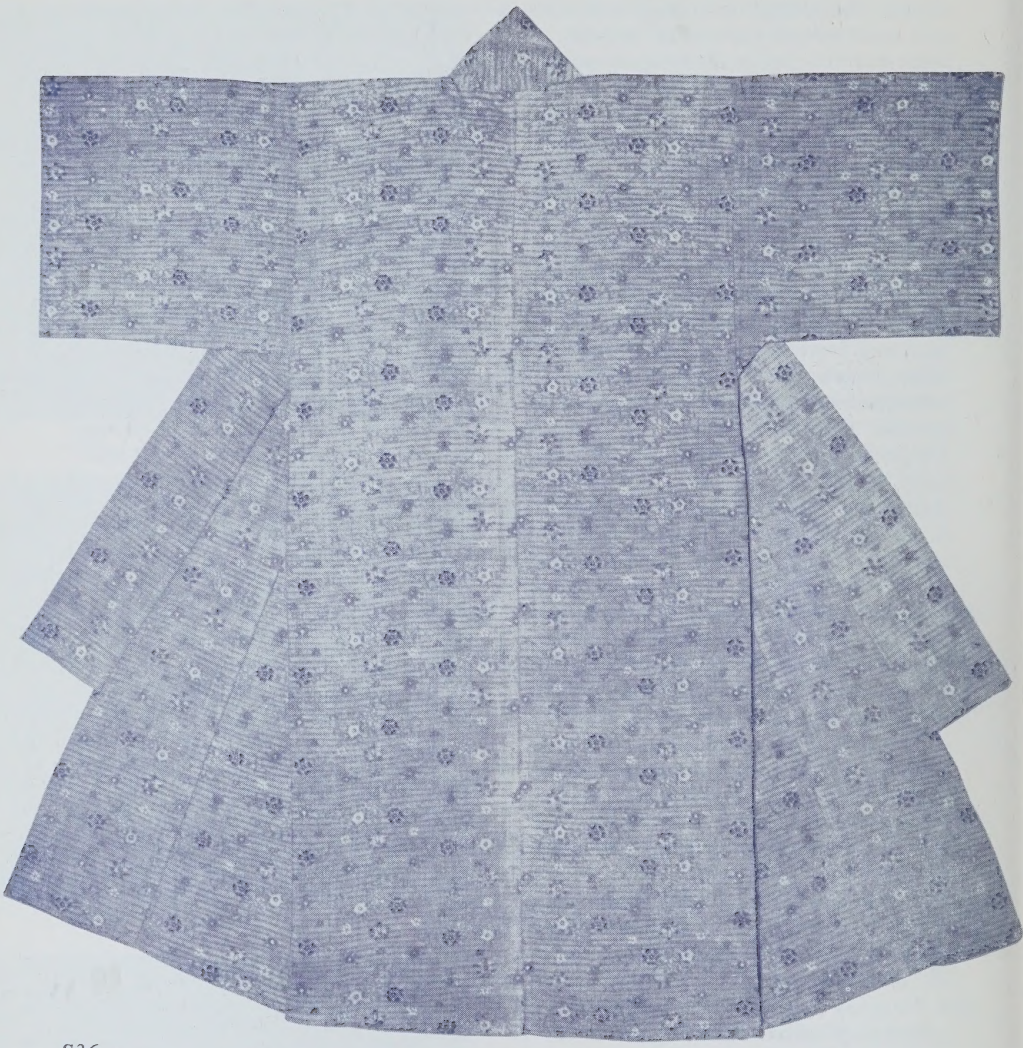
S38. Hanging of painted and indigo-dyed cotton (4 widths). The design of a butterfly in the centre, surrounded by drums and sprigs of prunus, was applied with a painted resist and colours. The butterfly motif, with slight variations, is the *mon* of several Japanese families. There is an inscription running at right angles along bottom edge.
Meiji period.
Acc. No. 960.55.13 (Neg.61.AA.788), L. 153 cm, W. 128 cm.

S39. Hanging of painted and indigo-dyed cotton (3 widths, incomplete). The design of a slender prunus branch growing from a thick bough was applied with a painted resist and colours. Tube work, called *tsutsu-nori*, is used for outline in resist.
Meiji period.
Acc. No. 960.55.14 (Neg.61.AA.793), L. 62 cm, W. 98 cm.

S40. Panel of painted and indigo-dyed cotton (4 pieced widths with a narrow strip down the centre). The design of short pine, prunus and bamboo branches and a large lozenge-shaped *mon*, with two horizontal bars, required two applications of a painted resist and two immersions in indigo dye for light and dark blue. Tube work, called *tsutsu-nori* is used for the outlines in resist.
Meiji period.
Acc. No. 965.22.1 (Neg.65.Tex.60), L. 144 cm, W. 144 cm.

S41. Kimono of painted and indigo-dyed cotton, of traditional construction except that there is a narrow strip set in between the two widths at centre back. The design of a large shadow ivy leaf in centre back and below it a pine tree, prunus branches and scattered bamboo leaves was applied with a painted resist and coloured pigments. Tube work, called *tsutsu-nori*, is used for the outlines in resist. Two immersions in indigo were required for the two shades of blue as in S40.
Meiji period.
Acc. No. 962.117.52 (Neg.63.AA.63), L. 152 cm, W. (across shoulders and sleeves) 152 cm.

S42. Part of a panel of painted and indigo-dyed ramie or hemp. The design of a framed picture with a spruce branch behind it, and a crane above it, is applied with a painted resist and coloured pigments in *yuzen* style.
Akita Prefecture, Honshu, Edo period.
Acc. No. 960.175.9 (Neg.61.AA.783),



S36

S41

CLOTHING

The style of dress generally associated with Japan is the kimono in its various forms. Although these may be elaborate and highly decorated, those made of Japanese country textiles are usually simpler and more utilitarian. This style of dress has an ancient history in Japan, and has been subject to the vagaries of fashion over the ages. As we know from the early Chinese dynastic histories, one of which has been quoted in the section on *Equipment and Fibres*, the kimono has not always been the basic garment in Japan. In

these early times, the men wore a piece of cloth "fastened breadthwise", probably like a kilt or sarong; the women wore a one-piece garment "like an unlined coverlet" which was slipped on over the head in the manner of a poncho, and held by a belt. This primitive clothing was replaced by the kimono in the early centuries of the present era, following increased contacts with China, through the influences that these exerted on the way of life both in Japan, and in the Ryukyu Islands.

In its simplest form, the kimono consists of two long widths of cloth for the body, and two shorter ones for the sleeves. The long pieces are sewn together up the back, and up the sides to the armholes. The straight sleeves, which may hang to any desired length, are sewn on at shoulder level. The garment is always open down the front, and usually has a low collar that also serves as a wide binding around the upper part of the front opening to just below the waist (C10–C16). Additional pieces of material are sometimes added down the front opening for better closing (C5, S36, S37, S41), or as a narrow strip down the centre back to give additional fullness (S41).

Various techniques are used in the decoration of these garments, and a number of them have already been described: stripes (C5, C11), checks (C12), *kasuri* (C16), stencilled cottons (S36, S37), and painted resist-dyed cottons (S41). Two examples of the last technique in which the resists have been painted freehand before dyeing with indigo are found in this section: the workman's coat (C1), and the fireman's outfit (C13). Two types of embroidered decoration are also to be seen: *kogin* (C14, C15), and *sashiko* (C17).

The technique of *kogin* is now best preserved in the Tsugaru district of Aomori Prefecture in northern Honshu. The traditional material is a hemp tabby, dyed very dark blue, with a beautiful draping quality; the complicated geometric patterns are worked in a darning stitch on the counted threads of the ground, usually in thick white cotton. Large patterns were worn by women, and smaller ones by men. The area decorated varies, but in the examples here it is found on the panels which form the upper back and front of the kimonos. This type of work was made by families solely for their own use, new ones being worn at festivals, while old ones were kept for more ordinary purposes. Much of their quiet beauty lies in the contrast of the thick, rather solid patterns against the dark ground.

Sashiko technique is a type of pattern-quilting, and is found in a simple form in the fireman's outfit (C13), where the heavy layers of material used as a protection against the heat are closely and evenly stitched together with heavy blue cotton threads. In a more decorative form, it is to be seen in the body of the farmer's overcoat (C17), where the quilting has been done through the layers of cloth with a heavy blue thread lighter in shade than the ground. Two patterns have been used: in the upper part, small repeating crosses, and in the lower, a hexagonal diaper. This latter probably carries a wish of longevity, the hexagon diaper representing the pattern on the plastron of the mantled turtle which is alleged to live for a thousand years.

H.B.B.

Unless otherwise stated, the pieces listed are the gift of Mrs. Edgar J. Stone.

C1. Workman's coat (*hapi*) of blue-black cotton tabby with painted resist-dyed motifs. Around the lower half of the coat is a pattern of linear style characters, in the centre back an unidentified *mon* or crest, and on the collar two characters reading *"kuwata"*.
Collected by E. Odlum, probably in Honshu, in 1888.
Acc. No. 912.18.2 (Neg.64.Tex.207).
L. 95 cm.
Victoria College Collection. Gift of Senator Sanford.

C2. Labourer's jacket, indigo blue cotton tabby, lined with lighter blue tabby. Open down the back with shoulder straps that cross behind. There are long ties at the waist, and a deep strong pocket in front. This is of the type that was worn by labourers and rickshaw men, and, except a loincloth, was often the only garment worn.
Collected by E. Odlum, probably in Honshu, in 1888.
Acc. No. 912.18.24 (Neg.64.Tex.288).
L. 60 cm.
Victoria College Collection. Gift of Senator Sanford.

C3. Pair of ankle guards, indigo blue cotton tabby, lined with lighter blue tabby. These have flat metal tabs for closing, and one short tie for fastening. These are of the type that were worn by labourers and rickshaw men.
Collected by E. Odlum, probably in Honshu, in 1888.
Acc. No. 912.18.26 (Neg.64.Tex.288).
L. 30 cm.
Victoria College Collection. Gift of Senator Sanford.

C4. Hat (*nirayama-gasa*), plaited of twisted paper (*kanze-yori*). Hats of this type are said to have been invented by Egawa Tarōzaemon, governor of Izu Province under the Tokugawa Government at the end of Edo period. Early in the Meiji period, he established a gun foundry at Nirayama, the centre after which the hats are named. The hats are said to have been invented by him for young soldiers learning the newly imported European military drill.

After being plaited, the hats were lacquered red inside, and black outside. Gold foil was applied to the black lacquer before it dried, producing a pattern. This hat shows the *mon* or family crest of Kikyō (Chinese bell-flower, *Platycodon grandiflorum*).
Collected by E. Odlum in 1888.
Acc. No. 926.25.3 (Neg.64.Tex.106).
W. 43.2 cm.
Victoria College Collection. Gift of Senator Sanford.

C5. Kimono of striped cotton tabby. The ground of the cotton is indigo blue with two regularly arranged stripes. One is composed of a set of pin stripes in yellow, natural, medium blue, and green. The other has a splashed warp-ikat pattern between yellow guards. The weft is indigo blue.
Collected in Tanba, Honshu, in 1960.
Early Meiji period.
Acc. No. 960.55.28 (Neg.61.AA.794).
L. 132 cm.

C6. Labourer's jacket and hand guards, indigo blue cotton tabby, lined with lighter blue tabby. The jacket is open down the back with shoulder straps that cross behind. There are long ties at the waist, and a deep strong pocket in front. This is of the type that was worn by labourers and rickshaw men, and except for a loincloth, was often the only garment worn. The hand guards are flat with loops to fit over the thumb and middle finger, and flat metal tabs and loops for closing at the wrist.
Collected in Honshu in 1930.
Acc. No. 962.67.31 (Neg.64.Tex.288).
L. (jacket) 62.5 cm.
Gift of Miss Adelaide Lash Miller.

C7. Rain cape of striped cotton tabby, lined with cotton *kasuri*. It is made in the form of a bell-like cloak with a black

stand-up collar. The outer material has narrow white stripes on a deep indigo ground. The lining is a weft-ikat *kasuri* showing an all-over pattern of a *pakwa* fret and small stylized flowers. The upper part of the front opening is bound with leather. The closings are ties and buttons attached to frogs of plaited black silk.
Early Meiji period.
Acc. No. 962.117.53 (Negs.63.AA.56, 63.AA.64). L. 117 cm.

C8. Belt, cotton warp-faced tabby. Down the centre, an indigo stripe, between white guards, with warp-ikat star and cross motifs alternating. Outside the white guards, a black stripe with decorative black and white selvage. The yarns are said to have been prepared in Ishikagi, and the belt woven in Taketome.
Collected in Yaeyama, Taketome, in 1963.
Taketome, Ryukyu Islands, 1963.
Acc. No. 963.162.11 (Neg.64.Tex.246).
L. 221.5 cm, W. 7.5 cm.
Purchased.

C9. Belt, cotton warp-faced tabby. Down the centre, an indigo stripe, between white guards, with warp-ikat star and cross motifs alternating. Outside the white guards, a black stripe with decorative black and white selvage. The yarns are said to have been prepared in Ishikagi, and the belt woven in Taketome. Collected in Yaeyama, Taketome in 1963.
Taketome, Ryukyu Islands, 1963.
Acc. No. 963.162.12 (Neg.64.Tex.246).
L. 219.5 cm, W. 7.5 cm.
Purchased.

C10. Over garment (*noro* or *cikassa*) of natural banana fibre (*basho*) of the unpatterned style worn by priestesses. It shows a simple kimono cut. Collected in Ishikagi in 1962.
Ishikagi, Ryukyu Islands, 1962.
Acc. No. 963.162.26 (Neg.64.Tex.248).
L. 135 cm.
Purchased.

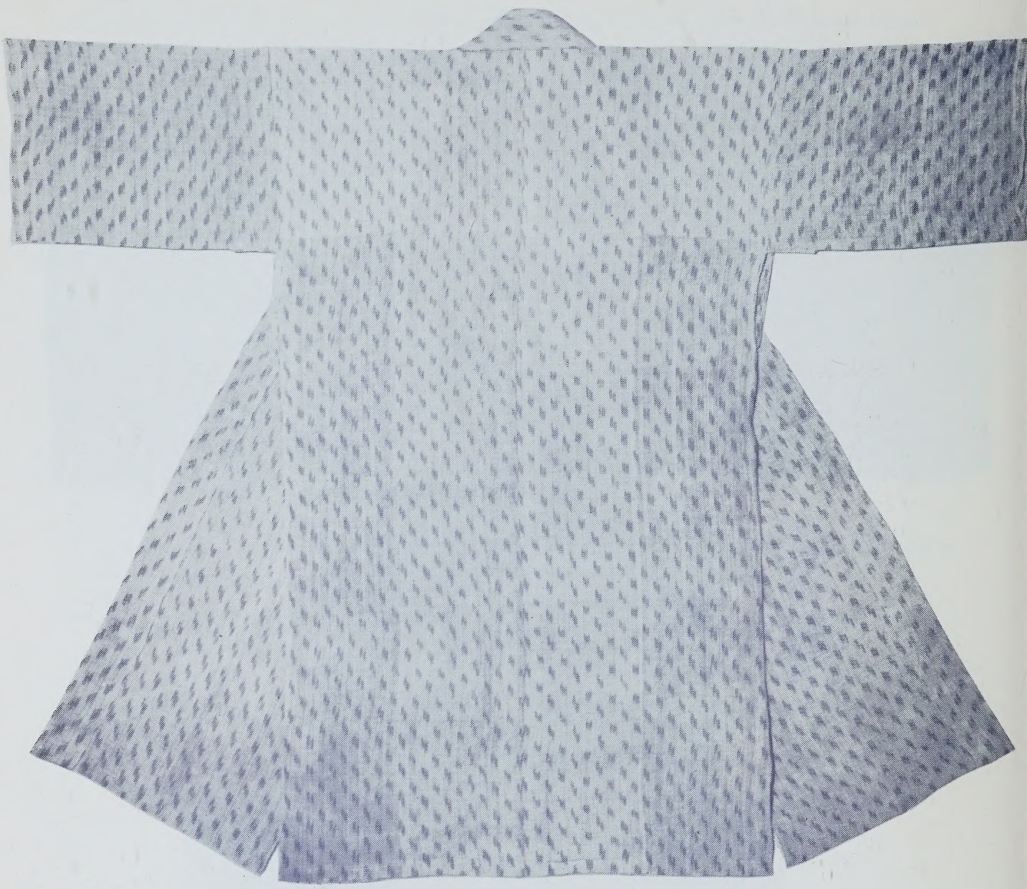
C11. Woman's outer garment of cotton tabby. Indigo blue ground with blue-white jaspé stripes. It shows a simple kimono cut, and the shoulders are lined

C13

C15

with white cotton. It would be used as an everyday outer garment in autumn, winter and spring. Collected in Shika, Ishikagi in 1962.
Ishikagi, Rykyu Islands, 1962.
Acc. No. 963.162.27 (Neg.64.Tex.249).
L. 134 cm.
Purchased.

C12. Nightdress (*yonaguni neimaki*) of checked cotton tabby. The warp is regularly striped in black and white, the weft regularly banded in black, white and bright blue. It shows a simple kimono cut, and has a black cotton twill collar. Collected at Ishikagi in 1962.
Ishikagi, Ryukyu Islands, 1962.



C16

Acc. No. 963.162.28 (Neg.64.Tex.250). L. 123 cm.
Purchased.

C13. Fireman's outfit consisting of coat, helmet, arm-guards, and gauntlets. Made of layers of blue cotton tabby closely and evenly quilted together with heavy blue cotton threads. The outer layer shows painted resist-dyed designs: around the lower part of the coat are linear style characters, in the centre back an outlined character reading *"yama jin"*, on each collar three characters reading *"toku Ōh-no"*. On the front of the helmet, a character reading *"yama jin"*, and on the inside of the front flap, three more reading *"ichi go Ōh-no"*. From these it appears that the outfit belonged to a company operated by a man named Ōh-no. The character reading *"yama-jin"* was possibly his nickname, incorporating his *mon* or crest. Of the others *"ichi go"* probably signifies size No. 1, and *"toku"*, extra large. Iida City, Nagamo Prefecture, Honshu. Probably early Meiji period.
Acc. No. 964.95.8 (Neg. 64.Tex.194), L. coat 128 cm.

C14. Kimono, *kogin* technique, deep indigo hemp tabby with panels of geometric embroidery in heavy medium blue cotton. The lower part is lined with

C17

the same material and with medium blue and light blue cotton. The two layers are quilted together with rows of running stitch.
Aomari Prefecture, Honshu. Edo period.
Acc. No. 964.150.1 (Neg. 64.Tex.195), L. 124 cm.

C15. Kimono, *kogin* technique, deep indigo hemp tabby with panels of geometric embroidery in heavy white cotton.
Aomari Prefecture, Honsu. Edo period.
Acc. No. 964.150.2 (Neg. 64.Tex.190), L. 133 cm.

C16. Kimono of natural banana fibre (*basho*) with splashed *kasuri* pattern in black. The pattern, in half-drop repeat, consists of four short vertical strokes. It shows a simple kimono cut with side and underarm vents.
Okinawa, Ryukyu Islands. Late Edo period.
Acc. No. 964.198.3 (Neg.64.Tex.263), L. 108 cm.

C17. Farmer's overcoat, indigo blue cotton body with geometric pattern-quilting (*sashiko* technique) in lighter blue

thread, and with sleeves of blue-black small-patterned splashed *kasuri*. The upper part of the body is covered with small crosses in half-drop repeat; the lower part with a hexagonal diaper. The lining is of pin-striped blue cottons, and both layers are quilted together with heavy, light blue cotton thread, used double, to form the patterns. There is a collar of black cotton which also serves as a wide binding for the upper part of the front opening. The lower part of the opening is bound with black and indigo blue cottons. This overcoat is not made in the traditional Japanese style, but in the style of the Ainu garments from the northern islands.
Tanba district, Honshu. Early Meiji period.
Acc. No. 965.22.2 (Neg.65.Tex.54), L. 111 cm.

C18. Sleeveless jacket of coarse cotton, (*kuzuori*). The garment consists of two widths of material. It is open down the front, and has a seam down the centre back. The armholes are very deep, and are bound with indigo blue cotton. The collar is of light blue cotton with an allover pattern of small irregular reserved spots. The front opening and lower edge are bound with similar cottons. The material of the jacket is banded in shades of blues and browns. The warp is coarse and widely set; the weft consists of heavy plied yarns, and narrow strips of various cotton materials.
Early Meiji period.
Acc. No. 965.22.3 (Neg.65.Tex.55), L. 71 cm.